AN EVALUTION OF SRI AUROBIONDO'S AESTHETIC THEORY

SYNOPSIS

SUBMITTED

TO

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SYNOPSIS FOR THE PROPOSED RESEARCH (PhD):

Title of the proposed study:

An Evaluation of Sri Aurobindo's Aesthetic Theory

1. Introduction –

Aesthetics is a branch of Philosophy that deals with the nature of beauty and taste, as well as the Philosophy of art. It deals with the happenings of minds when we experience the enjoyment such as viewing visual art, listening music, reading poetry, experiencing a play, watching a fashion show, movie, sports. Aesthetics thinks about liking of people for some works of art and not others as well as the effect of art on beliefs and moods of people. Aesthetics is the study of man's behaviour and experience in creating art, in perceiving and understanding art and in being influenced by art.

Traditions of Aesthetics

According to Plato most prominent contribution to aesthetics is his notion of mimesis [Imitation]. mimesis derives from the idea that beautiful things are mere replicas of Beauty itself .Scholars in the field have defined aesthetics as "critical reflection on art, culture and nature. Oscar Wilde is known as father of the Aesthetic movement as he was vocally interested only in the literary Study of beauty and aesthetics. He was the first major writer to challenge classic literary structure and cause controversy for doing so. Various cultures throughout history traditionally differ on what is considered beautiful or of admired high quality in art, as well as in how to determine and talk about these things. What experts and ordinary People say about art is important.

Western aesthetics usually refers to Greek Philosophers as the earliest source of formal aesthetic considerations. Plato believed in beauty as a form in which beautiful objects Partake and which causes them to be beautiful. He felt that beautiful objects incorporated proportion, harmony, and unity among their parts.

The two greatest philosophers Plato and Aristotle Shared a sense of the importance of aesthetics. Plato notoriously recommends the banning of poets and Painters from his ideal republic and in the course of his arguments provides an extended theory of imitation (mimesis). Plato's more mystical writings notably the Timaeus contain hints for another approach to aesthetics, one based on the Pythagorean theory of Cosmos.

Aristotelian theory of imitation and the concern with the expressive and emotionally educative aspect of aesthetics experience were not truly influenced until the 17th century as much attention was paid on another classical work.

Francis Bacon wrote essays on beauty and deformity. during the first decades of modern Philosophy aesthetics flourished not in the works of great philosophers, but in the writings of such minor figures as Baltasar Gracian, Jean de La Bruyere, Comte de Buffon

Japanese aesthetics comprise a set of ancient ideals that include wabi [transient and stark beauty], Sabi (the beauty of natural Patina and aging), and Yugen (profound grace and subtlety). Japan's modern aesthetics encompass a variety of ideas and influences from other Countries unlike western. theatre, which emphasizes realism and emotion, Japanese Kabuki theatre is a triumph of stylization.

Chinese aesthetics stresses not objective imitation but rather emotional communication foregrounding the refined refinement and edification of natural desire. Therefore, Chinese aesthetics cannot be said to be either representational or expressive in any absolute Sense. The Chinese Aesthetic Tradition touches on all areas of artistic activity including Poetry, Painting, calligraphy, architecture, and the "Art of living." Right government, the ideal human being and the Path to Spiritual transcendence all come under the Provence of aesthetic thought.

The word aesthetics means study of beauty and taste. It means the philosophical study of beauty and taste. Indian concept of aesthetic flavour means important element of any work of visual literary or performing art which can only be suggested not described. All types of Indian classical dance and theatre such as Bharatnatyam, Kathak, Kuchipudi, Manipuri and others forms the theory of Rasas which forms the aesthetics In Indian aesthetics focus is on making spiritual or philosophical states in audience of representing them symbolically. Indian art of aesthetics evolved through this way. Aesthetics is a discipline in which authors and philosophers try to explain the concept of beauty. The things which attract you to an art work where you feel pleasure in an art work is not important that you capture reality, aesthetics main aim Is to find out meaning of beauty.

Bhava is important term or state of mind in Indian dharma and literature and rasa (Sanskrit lit. juice or essence) is used for the emotional flavours' or essence which is created by writers into their work. Such type of rasa is enjoyed by 'sensitive spectators or by such person having positive mind and positive taste to create Rasa Bhavas are Important. Rasa Immediately appear when Bhavas are there in our mind in an ancient work of dramatic theory Bharat Muni described rasa and Bhava in Natyashastra.

Though In many forms of Indian art including dance, music, musical, cinema and literature rasa is the basic important thing, we find differences between styles and schools of Abhinaya.

According to the region, when Rasa is developed as enjoyable permanent state of mood it becomes Sthayibhavas. This development towards a relishable state result by the interplay on it and the emotional states of mind formed are called Vibhavas Anubhavas and Sanchari / Vyabhichari Bhavas aesthetic rasa is produced from bhava which is similar to the creation of tastes or juices from food with condiments, pastes and spices.

According to Rishi Praskanva (Rig Veda I 46.6) some sources of knowledge are open and some are hidden but the seekers found them after Truth these sources are not fond anywhere, everywhere and at all times. In this context Rishi Agastya (Rig Veda 1.187.4) reminds the devoted persons about 6 kinds of rasa or taste which we found in food but all tests cannot be found in one place or item but the are distributed throughout the space in different things.

As Bharat Muni was the first who wrote on aesthetic in Bharat Natya Shashtra in this entire story was told only through dance and music, Natya Shashtra was written during 2nd century B.C or A.D

During Shunga dynasty the period saw a flowering of the visual arts including small terracotta images larger stone sculptures. In 7th century Bhama and Dandin rejected the theory of rasa as some said that beauty in the dharma was sarcasm.

In 9th century Anand Vardhan supported Bhartas rasa theory and Natya Shastra and explained the theory in the book called Dhyanyaloka. It was Anandvardhan who is his writing first explicitly developed systematic literary criticism and this was the beginning of formal literary criticism in terms of Dhwani In 10th century Abhinav Gupta in his book *Abhinav Bharati* elaborated the thereof Dhwani and rasa through sutra and commentaries (e.g. Kalidasa).

In medieval Period aestheticians became active and they discussed the nature of beauty thus in this period aesthetics didn't exist as a field of study but it can be obtained from their writing classical and Christian concepts of beauty synthesized in this age thought of Plato and Aristotle were framed by that of the Neoplatonist Plotinus.

2.Indian aesthetics -

Different schools of Indian aesthetics, art is a medium of expression of man's feelings and imagination. When feelings and imagination got a form, it's called art. As artist are the creator, they can deny beauty. Authors and philosophers explain the Concept of beauty in Aesthetics. Bharatmuni was the first to write about aesthetics in *Natyashastra*.

Most Indian art can be given a religious interpretation by strongly religious persons. Much Indian art and criticism had a religious form and content. We can get it's evident by linking rasa-lila of Krishna and Gopis and the Rasa Theory.

Dhvani Theory is Theory of suggestion. Though the word literally means sound it doesn't deal with the function of sound in musical sense. 9th century thinker Anandavardhana produced it in his book *Dhavanyaloka*. According to this "The Soul of kavya is Dhwani". Initially it was written for Poetry but later used in art for it's suggestive meaning. According to this theory the visual arts also communicate through Suggestion and can suggest both meaning and emotion.

Alamkara Theory means theory of figures. This theory was found by Bhaman in 6th Century. According to him, Alamkara means poetic figure is the essential element of poetry. It puts striking ideas in equally striking words in striking manner. It certifies creative use of language in literature.

Riti theory is founded by Vaman in 9th century. Riti which is also called "Marga' and 'Vrtti' means style or method. Vaidarbha, Gaudiya and Panchali are the three types of styles. Vamana takes the Vaidarbha style as best. It Contains ten qualities properly balanced.

Vakrokti Theory's founder was Kuntaka who was kashmiri Sanskrit Poetician. He wants to convey through his work that a Certain strikingness of expression is essence of poetry. Aesthetic education should cultivate students creativity, protect students thinking ability, foster their imagination, enable them to express their feelings, express their ideal form establish aesthetic values and attitudes.

In Indian history of art, aesthetics is basically Rasa. To understand Rasa and it's deep meaning means to understand the approach of Indian Aesthetics. The Use of Rasa in literature is as old as Vedas. Rasa is interpreted differently in four Vedas. In Rig-Veda, Rasa means water, juice, drink. In Yajurveda it means joy. In Sama-Veda it means liquor. In Atharva Veda it means Sap of herbs, Sap of grains. In Upanishads aesthetics is purely Spiritual rather than Physical. Supreme Parmeshwar is the real aesthetic and nothing else. Aesthetics is the ability to understand something in mind. If 'rasa' is in the mind it means it has 'sap' in the form of neurological states. Valmiki was aware of rasa and become the first Poet in India in stimulating the rasa in the mind of readers. Valmiki deals with all the nine "rasa-s" in his creation. The worth written literary Mahakarya by ‘Adikavi’ the first poet who established aesthetics in Indian Literature. In Bhagavad Gita we find rasa-s as karuna, vibhatsa, vira and even bhakti rasa. Ancient Indian Sanskrit literature also has Plenty of instances regarding aesthetics. The basic concept of Indian aesthetics is Kama, the pursuit of love and enjoyment. The epitome of Kama is found in the love of the divine Krishna and Radha, their dance called rasa-lila. The music in India has a similarly long aesthetic tradition. Indian Philosophers have been particularly interested in the aesthetics of sound, music and dance and chant and storytelling.

Modern Indian Aesthetics: Tagore and Aurobindo

We must salute Bharata who is called as Father of Indian Aesthetics. when we talk about Indian aesthetics one should mention the names of two mystic poets Tagore and Aurobindo both hailed from Bengal but were brought up in two different backgrounds, the former in gurukula tradition and latter in western tradition. But as Aurobindo arrived in India, he soon realised the immensity of Indian tradition and never deviated from it till he attained Maha Samadhi. Both mystic Poets shared many common things, both had moral and spiritual values, both had involved in the cause of freedom for nation, both were original thinkers, Philosophers, seers, brilliant Speakers and writers. One contrast we should find between them is though both were mystic Poets having vision of India and life, Tagore revealed his mystic experiences in his Poetry and never moved away from the reality of life in the world. He struck harmony between empirical world and transcendental. But on the other hand Sri Aurobindo left his revolutionary life and devoted Completely on yogic life, and he guided humanity in realizing divine and highest Plane of spiritual experiences.

Tagore’s aesthetic philosophy moves around the understanding of the truth which surrounds the understanding of oneself and the nature to fathom the pure and true form of duty. According to him we cannot understand truth and beauty unless we judge and evaluate ourselves, others and this world. Though Rabindranath Tagore didn't educate in any college or university, he established an educational institution at Shantiniketan and created a channel between East and West. A versatile genius who was awarded with Nobel Prize in 1913 was original composer of music. His poems, short stories, novels, books and essays show his love and concern for nature. Environment, trees, creepers rivers, mountains attracts him. According to him natural environment should be preserved as it gives us aesthetic joy. So a bond of love is established between nature and us.

Sri Aurobindo attempted a creative and critical engagement with the western history of ideas. Aurobindo believed that literature acts as a tool to modify moral nature of man. Aurobindo believes that word even ordinary has power and if it is an inspired word, it has still more power. It has Power to influence thoughts and inner conscience. Aurobindo supports that Poetry can

take it's material from external world but it can become great when it unfolds the infinite truth and spiritual vision. According to him the entire external sphere enters poetry only in relation to man's inner consciousness. Aurobindo talks about the truth expressed in the Poetry which according to him is supreme truth far above from philosophical, religious and scientific truth. For Aurobindo, aesthetic sense should not be limited in literature, style must give universal ananda. For him aesthetics is the external beauty and work which affects intellectual elements. According to him five constant powers are there in Poetry i.e. Truth, Beauty, Delight, Life, and the spirit. Truth in Poetry deals with material and internal world. Poetry can't be separated from life but is not just copying the nature. Poetry adds Something more to ordinary life and makes Poetry aesthetically beautiful and spirit satisfying.

Both Aurobindo and Tagore's aesthetic writing include appeal to the inner spirit, it has touch of spirituality, purity and originality.

Aesthetics and Sri Aurobindo's writings

Aesthetics is the study of fine or beautiful art. Baumgarten used the word Aesthetics for the first time as the name of special science. Croce claimed that Giambattista Vico was the founder of aesthetics. Rene Wellek gives this honour to Kant. It is interesting to learn the theory, history of aesthetics from Baumgarten to till date. But Aurobindo's theory of aesthetics is a landmark in the history of aesthetics.

The aesthetics of creative harmony, right in the tradition of Indian experiences, a realising our souls to cosmic wideness is the essence of Aurobindo's Aesthetic theory. The moved identity, "where all is in ourselves, ourselves in all' justifies the world as an aesthetic experience. Aurobindo's quote 'all life in yoga' applies to art and literature. For him, all forms of art - literature, music, painting, sculpture and architecture are various forms of beauty. Aurobindo values Indian aesthetics as based on principle of beauty in all things.

According to Aurobindo "Aesthetics is concerned mainly with beauty but more generally with Rasa, the response of the mind, the vital feeling, and the sense to a certain 'taste' in things which often may be but is not necessarily a spiritual feeling. Aesthetics belong to the mental range and all that depends upon it"

Aesthetically pleasing literature becomes eternal and immortal as its beauty gives pleasure to mankind in all times. Aesthetics site takes us for beyond sensory perception as it is related with spiritual vision and it's a spiritual experience as it awakens our 'sleeping soul'. Aurobindo makes ither believe and find out the power of inspiration not only as a theory but a fact of both personal and general experiences in the field of Indian aesthetics.

Aurobindo has been a spiritual force not only in India but also to everywhere, where the thirst of spiritual quest is waiting to satisfy. His aesthetic will definitely help human to lift them from humanity to the level of super mind.

3.Aurobindo's brief life sketch: -

Before the birth of Aurobindo in 19 century, there was outbreak of malaria which was followed by cholera epidemic. Aurobindo's mother Swarnalotta Ghose was going to give birth to a child. In order to provide her comparatively healthy atmosphere of Calcutta, she reached the metropolis.

Just before dawn on the morning of August 15 1872, the nineteen year old mother gave birth to her third son when the time came to name him, her husband, in a sudden inspiration', chose Aurobindo, a Sanskrit word for lotus. Sometimes between August and December 1872, Swarnalotta and Aurobindo travelled from Calcutta to Rangpur where Aurobindo spent his first five years of life. In 1873, a drought led to a famine. The district Rangpur lost its four percent of population. Aurobindo's father Dr. Krishna Dhun Ghose spent much of his professional life in fighting against diseases Cholera and Malaria. In order to earn more and more, Aurobindo's father involved himself in local politics and got elected as member of municipality then a vice chairman. Because of his position and mastery of English he was brought close to the top two Britons, Edward Glazier, the magistrate and collector, and Henry Beveridge, the district judge.

Aurobindo's mother was suffering from illness, madness. She began to beat Aurobindo's brother Manmohan with a candlestick. This illness took Aurobindo and his brothers apart from their mother. As the boys grew older, she became incapable of giving them ordinary love and care so, they began to worship their father who was kind but stern!

To improve English and to get away from their mother, the siblings were sent to school in Darjeeling in 1877. In the hope of acquiring govt civil service of India to become an ICS. Children were sent to England so British culture impact was there on Aurobindo. They were given religious training. As Aurobindo wrote that "christianity was the only religion and the Bible was the only scripture with which he was acquainted in his childhood. There was impact of English poetry on him and P.B. Shelley became his favourite. After 1884, Ghose boys enrolled in St. Pauls school, London which was school of John Milton, Samuel Pepys in 17th century. Aurobindo was hardworking and promising student. for further classical studies he went to Cambridge. Aurobindo was the classicist, poet and patriot during the partition of Bengal [1905- 1912), he led the group of nationalists later became the editor of Bengal newspaper named 'Vande Mataram'. After being imprisoned in 1908, he fled British India and found a refuge in the French colony of Pondicherry. Here he devoted himself for the rest of his life to the development of "Integral Yoga". His aim was to spiritually transform the life on Earth. On 5th dec 1950, he left the world in Pondicherry Ashram. After his death, his work was continued by the mother and after her death by the successors at the Pondicherry Ashram.

Important literary contributions

Sri Aurobindo was a poet, philosopher, yogi, guru and Indian Nationalist. According to K.R.S Iyengar, 'Aurobindo was not merely a writer who happened to write in English but really an English writer'. His poetry always offers scope for critical assessment and his poetry stands apart in Indo-Anglian poetry. His poetic career spreads over a period of 60 years from 1890 to 1950 during which he has enriched the poetical literature of English language. In his versatile poetic career, we find that on one hand his poetic is romantic and the Victorians and on the other hand poetry which is futurist in aim and influenced by flowing spontaneously from his yogic experience.

It is delightful to observe and analyse the evolution of his poetry. Poetic genius Aurobindo began as a spontaneous lyrical impulse grew and matured in narrative and dramatic poetry and reached in perfection in epic. He was writing poetry since his stay in England but before the publication of collected poems on his 70th birthday, very few knew him as a poet.

There are three main sources of study of Sri Aurobindo's poetic theory - *The Future Poetry*, letters, and his talks with his disciple. He wrote essays in criticism as a reply to the request of literary minded seekers at his Ashram. The future poetry, his principal book of literary criticism, long serially written essays published in the Arya. from 1917 to 1920. The third series is exclusively devoted to his views on poetry and his literature. In this series, there are letters on Savitri, letters on Life, Literature and Yoga. Aurobindo's poetry was influenced by some English and other poets as Wordsworth, Arnold and Milton. Also, we find the influence of Stephen, Philips, Tennyson, etc.

Aurobindo defined poetry in better way and commented on English poets and poetry. His concern for good criticism is reflected in the Future Poetry. According to Aurobindo, poetry doesn't depend on the poets' individual visions, power but it is the mind of his age, his country, its level of thought and experience. He seems Mantra as a born through the heart and shaped by the thinking mind. He pleads for the Mantra in poetry and further says poetry is the Mantra only when it is voice of inmost truth. Aurobindo is a critic with original critical insight. According to him, poetry, is another way of self-expression of infinite truth so clearly that it reveals another side of expression. His poetic career spreads over a period of 60 years from 1890-1950. His poetic career began in England, developed in Baroda, Calcutta and reached its highest at Pondicherry. Along with his yogic life, his poetic career also went through a process of gradual evolution.

With the publication of *Collected poems and plays*, he was appeared prominently as a poet. After this, his poems were published in the book form - *Poems, past and present* [1946], *Last Poems* [1952], *More Poems* [1950], *Savitr*i including the authors *Letters on the poem* [1954] and now all his poems, excluding Savitri are published in one volume *Collected Poems* [1972].

Aurobindo's Source of Poetic Inspiration and Vision

Since early classical times those who would account for the element of mysteries in poetry, inspiration has been the main prop for them. Oxford dictionary defines inspiration as "divine influence especially under which books of scripture are held to have been written. In fusion of divine power is the source of poetic creation. According to Plato, poet is to be 'inspired', 'for the poet is a light, winged and holy thing'. There is no invention in him until he has been inspired and is out of his senses and mind is no longer in him until he has not attained to the state, he is powerless and unable to utter his oracles" Sri Aurobindo reveals his implicit faith in the power of inspiration. He declares that, "where there is no inspiration, there can be no poetry"

In the *Future Poetry*, Sri Aurobindo says, "poetry comes into being at the direct call of three powers- inspiration, beauty and delight and brings them into us." Inspiration is the creative energy of the poet without which he can't do. Sri Aurobindo in his poetry, usually travelled into the inner countries of the soul and the primary inspiration flowed from his own yogic experiences and realisations which are not for the ordinary senses. Most times immediate source of his inspiration for his poems has invariably been in the mythology in the race, the example of mighty and warrior spirits of old.

Of the three elements of poetic creations, the most important is the original source of inspiration. By the contact with the source of inspiration, the creative power at one level or

another and the human instrument, receptacle or channel get into contact. If the substance, rhythm, form, words come down all together ready, formed from the plane of poetic creation that is the perfect type of inspiration. Thus, the best poet is he who becomes the channel or receptacle of the creative power.

Aurobindo is the man who awakened the spirit of human being's soul to connect it to the cosmic world. He is the man who rose up to experience the divinity, to face the light and come down to transcribe this World experience, Soul experience, God experience in poetry.

Aurobindo, a unique personality, a saint yogi, philosopher, political activist and critic must be studied by every student of literature. He crested philosophy of divine life using spiritual evolution. In his future poetry, he tells the essence of poetry and importance of other related factors. Aurobindo's unique wisdom and vast knowledge remains guideline forever. According to T.S. Eliot, tradition is not something hereditary, one has to acquire it by much labour. Sri Aurobindo is descendent of the scholars from the Vedic tradition.

4. Review of Literature

The following texts have been referred to formulate the present synopsis :

Ramakrishana Rao: *Comparative Perspective on Indian Literature* (1992).

In this book the article Sri Aurobindo's Savitiri: The Vision and the Prophecy written by D.V.K. Raghavacharyulu has discussed the philosophy and spiritualism, Yogic Practices and spiritual experiences of all mental activities as asked by his disciples were living. After coming to Pondicherry, Sri Aurobindo began to lead almost seclude life. He would sometimes observe facts.

His whole time was devoted to the Yog-Sadhana and reading and writing on philosophy and literature. They liked Sri Aurobindo spiritual mission. It was on this visit at the Richards that Sri Aurobindo started publishing "Arya" Philosophical monthly Journal in collaboration with them. Sri Aurobindo continued to do spiritual sadhana.

Bijay Kumar Das: *Twentieth Century Literary Criticism* (1992).

In this book the deconstructionists have divided criticism into two types – 'metaphysical' and deconstructive. According to them the 'metaphysical criticism' assumes that the text has a definite meaning which the critic is supposed to highlight, whereas the deconstructive criticism believes in the impermanency of meaning. Deconstructionist believes that the writer at once 'affirms' and 'unaffirms', says' and 'usays' his meaning. Defining the function of deconstruction Hills Miller states:

The deconstruction, rather, annihilates the ground on which the building stands by showing that the text has already annihilated that ground, knowingly or unknowingly. Deconstruction is not dismantling of the structure of a text but a demonstration that it has already dismantled itself.

M. Rafique: *Sri Aurobindo's Ideal of Human life* (1987).

Beside his political activities there was yet another urge in Sri Aurobindo's nature which predisposed him for the quest of spiritual things.

This spiritual quest of Sri Aurobindo date as far back as 1904 when he learnt about pranayam practices from one of his friends Devdhar, an engineer who was a disciple of Swami Brahmanand of Chendod. Explaining the idea of Spirituality, he wrote a letter in which he explained "I have always laid a dominate stress and I know lay an entire stress on the spiritual life, but my idea of spirituality has nothing to do with ascetic withdrawal or contempt or disgust of secular things. There is to me nothing secular, all human activity is for me a thing to be included in a complete spiritual life….."

The above letter gives us a clear view of Sri Aurobindo's ideal of spirituality. Again in his letter to his younger brother, Barinder Kumar Ghose, Sri Auorobindo explains the need of founding a spiritual commune or Sangha with a well-defined form- not something very vast and formless- to start his work of spiritual regeneration.

M. F. Patel: *New Ruminations in Indian English Literature* (2011).

Religion plays its part in some non-historical stories also. For instance,in change of heart on new moon Day Sivalila: Lights the wick-lamps. She lit joss sticks also and waved them before idols of family deities of Goddess Yallamma and Lord Virabhadra. She prayed to them mentally for the advancement of the family in general.

We can see that the reason for the postmodernist rejection of a single truth in the conviction of the existence of multiple (possible) realities, realities being the precondition for truths and meanings.

A.B. Purani: *The Life of Sri Aurobindo* (1978).

The study of present book gives general information about Sri Aurobido, his biography, life in Britain, foreign education, his arrival in India, his encounter with Indian sculptures, his Divine life in Pondicherry. Apart from that the book also highlights how Sri Aurobindo put himself on the journey of Spiritual consciousness and then his philosophical writing and deep account of his letters.

Sri Aurobindo: *Autobiographical Notes and Other Writings of Historical Interest*.

The present volume, it is about the appearance of the study of various statements which were made by different biographers and other writers about Sri Aurobindo, his life and some sort of his writings. It is also included Sri Aurobindo's autobiographical notes, letters and other writings in a well-organized manner.

Indrani Sanyal, Krishna Roy: *Sri Aurobindo and His Contemporary Thinkers*.

The present book is about an anthology of Sri Aurobindo and His Contemporary Thinkers, in which discussed about inter disciplinary approach to bring to glow the status and ideas of Sri Aurobindo and his contemporaries.

Institute De Reacherches Evolution, Paris & Mira Aditi, Mysore: *India's Rebirth, A Selection from Sri Aurobindo's Writings, Talks and Speeches*.

The book is about Sri Aurobindo's vision of India as it produces from his come back from England to his following political days in the starting years of the century and lastly to his forty yearlong removal from public view during which he thirsted into his genuine work of evolutionary action.

Haridas Chaudhari: *The Integral Philosophy of Sri Aurobindo: A Commemorative Symposium.*

This study is about Sri Aurobindo's philosophy, in which the writer tries to illustrate Sri Aurobindo's major philosophy about Spiritualism, Integral Yoga, existentialism, cosmic integration and Sri Aurobindo's views on West and East in very artistic manner. For writer, the time was grown for the significance of Sri Aurobindo to be more and more identified to the wider public in different parts of the world.

Sheojee Pandey: *Sri Aurobindo and Vedanta Philosophy*.

This work is considered as an awakening of Vedanta philosophy, in which traces its long history in the scriptural texts in the form of its origin and beginning. The present work also point out about the last part of the Veda. It is about the Upanishads, addressed as the concluding part of the Veda.

Ram Shankar Misra: *The Integral Advaitism of Sri Aurobindo.*

The work is about 'Integral Advaitism' and its meaning and significance. Integral Advaitism makes apparent of two different negations, The Material rejection and the denial of the ascetic. There is also discussed some related parts of Integral Advaitism such as 'The Logic of the Infinite', 'The Absolute as Existence', 'The Absolute as Consciousness Force', 'The Absolute as Bliss' and 'The Absolute as Supermind'. Further, there is also discussion about 'Concept of Ignorance', 'Stage of Involution', 'Process of Involution from matter to Mind' and 'Evolution from Mind to Supermind and Saccidananda: The Triple Transformation'.

Bimal Narayan Thakur: *Poetic Plays of Sri Aurobindo*.

Bimal Narayan in this work has commented on each part of Sri Aurobindo's life, such as life and work, adventure of consciousness, evolutionary consciousness and involution, the intuition of the Supermind and Overmind. There is also critical examine about Sri Aurobindo's particular work named 'Vasavdutta'.

Raghunath Ghose: *Humanity, Truth and Freedom: Essay in Modern Indian Philosophy*.

The objective of the present study is about Sri Aurobindo's thought of kindered notion of time as seen in the Hindu Tradition sacerdotal and philosophical.

G. N. Devy: *Indian Literary Criticism: Theory and Interpretation*.

In this study one can obviously find the literary criticism of different great Indian writes, and especially there is a wide discussion about Sri Aurobindo's works and literary contribution.

Aparna Banerjee: *Integral philosophy of Sri Aurobindo*.

It is an Anthology of various articles on the integral philosophy of Sri Aurobindo Ghose.

Aju Mukhopadhayay: *The World of Sri Aurobindo's Creative Literature*.

Aju Mukopadhyay's latest work is considered as another contribution to the ever-growing world of grateful evaluation of Aurobindo literature. The writer has completed wonderful work before task the writing on the creative literature of Sri Aurobindo. Only after having gone through the works of Sri Aurobindo and some of the critical works on the great literary massive

and having obtained enough knowledge of and mastery over the original writings of Sri Aurobindo he has assumed this critical project on the great master.

Kishor Gandhi: *Social Philosophy of Sri Aurobindo and the New Age*.

This is the second part of edition by Kishor Gandhi, searching to give an exposition of Sri Aurobido's philosophy of social and his immense contribution and work for the evolution of humanity.

K. R. Srinivasa Iynger: *Sri Aurobindo: A Centenary Tribute*.

The present study of K. R. Srinivasa Iynger is about a centenary tribute to AurobindoGhose, Lyngre had at his disposal helped him to achieve for us today what the intelligence of India in other periods had achieved for their contemporaries.

G. R. Sharma: *Trends in Contemporary Indian Philosophy of Education A Critical Evolution*.

In the present scenario, G. R. Sharma has attempted to evaluate Sri Aurobindo among the contemporary Indian philosophers of education. In which, Aurobindo occupies a very important position particularly due to his superb and wide knowledge of Eastern and Western, ancient and modern systems of education and principles.

Prof. Vasudeva T Reddy: *The World of Sri Aurobindo's Creative Literature*.

The present work covers almost all the genres of the great writer's literary works. The diligence with which he has studied the critical and biographical works on the Mahayogi and the hard work he has put in collecting some of the details of a very rare nature are something quite commendable.

Dr. Jitendra Sharma: *Concept of Man in Sri Aurobindo's Poetry*.

The present work of Dr Sharma spoke about the real status of man in the present earth which is about the supernatural Divine place of the man in the world.

H, Chaudhary: *The philosophy and yoga of Sri Aurobindo. Philosophy East and West.*

As the title suggest that writer has done with the philosophy of Sri Aurobindo and make comparative study of it with the thoughts of western, and on the basis of it described that Indian Vedanta is richer than Western thoughts and philosophy.

Gokak, V.K.: *Sri Aurobindo: seer and poet*. (1973).

In the present study, Gokak had addressed Aurobindo as a central idea and give explanation and example of Aurobindo as a great Indian seer and prophet of future India.

5.Significance of the proposed study

Aurobindo's aesthetic theory has not yet been studied as an independent aesthetic theory by major critical thinkers although there have been occasional writings about his critical contribution. A detailed study of Sri Aurobindo's theory becomes essential to understand the modern Indian critical temperament. It would also be important to examine Sri Aurobindo's theoretical stance in comparison with major aesthetic theories prevalent in the complementary situation.

6.Scope/ Limitations:-

The proposed study does not take into account in detail the theoretical development in the period after Aurobindo that is latter part of 21st and earlier of 20th century. It is mainly a study of Aurobindo's work *Future Poetry* and *Letters on Poetry and Arts* that describe his aesthetic theory. Furthermore, the present research study views Aurobindo's aesthetic theory with mainly Indian perspective.

7.Hypothesis

A deep study of Sri Aurobindo's aesthetics would prove that Indian critical thought in the modern period has contributed significantly to the overall field of Aesthetics. A number of instances from his Aesthetic theory would link them with the past tradition and also with the present critical scenario.

8.Objectives of the proposed study:-

The Objectives of proposed study are :

1. Close reading of Sri Aurobindo's critical texts *Future Poetry* and *Letters on Poetry and Arts* with a view to delineate his theoretical stance on significant issues and themes in Aesthetics.
2. To evaluate the aesthetic theories emerging from these texts by Sri Aurobindo.
3. To identify the major concerns as evident from Sri Aurobindo's aesthetic theory .
4. To evaluate Sri Aurobindo's critical writings as producing a distinctive Literary/ Aesthetic theory
5. To locate the place of Sri Aurobindo's aesthetic theory in the field of contemporary poetics.

9.Methodology:-

The proposed research is principally a Library Research.Citation style as well as detailed standards and procedures prescribed as per *Modern Language Association* (9th edition) would be followed. The researcher will analyse and respond on the basis of thorough reading of selected works of Aurobindo. The researcher intends to use descriptive and interpretative method. Web resources will be extensively utilised for this study, fieldwork is not deemed to be necessary. However, interviews with eminent scholars would be conducted preferably in online mode.

10.Plan of the thesis: -

1. Chapter I-Introduction (Background, theoretical framework, preliminary overview)
2. Chapter II- Detailed Analysis of *Future Poetry*
3. Chapter III- Detailed Analysis of *Letters on Poetry and Art*
4. Chapter IV- Conclusion: Definitive Commentary on Aurobindo's Aesthetics

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